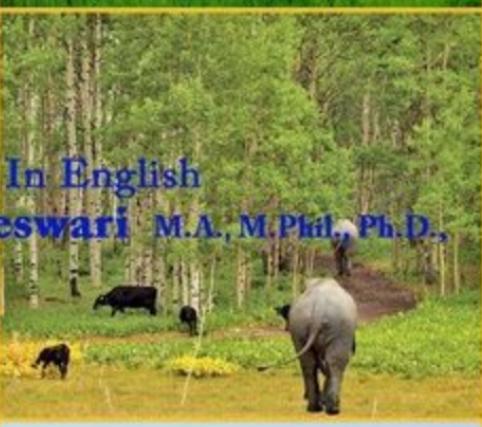
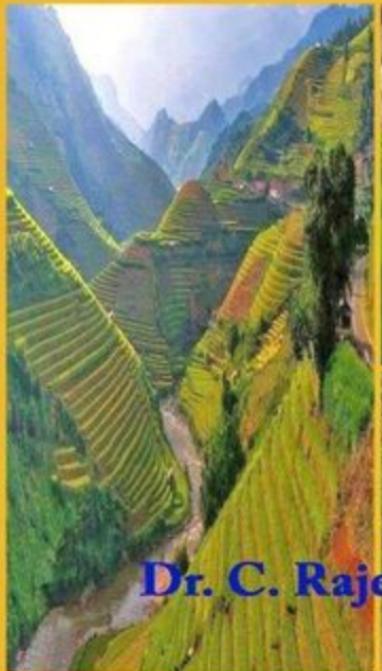


Sangam Classics in English Series 1

AINKURUNURU

(Selected Poems of Love)



AINKURUNUURU

In English
Dr. C. Rajeswari M.A., M.Phil., Ph.D.,



Title of the book : AINKURUNUURU
Title of series : Sangam Classics
Subject : Translation of Poems
(Tamil to English)
Translator : Dr. C. Rajeswari
Designer : C. Meenatchi
Publications : Chandrothayam Pathippagam
3/422, Thiruvalluvar Street
Dinamani Nagar,
Madurai–625 018
Date of Publication : March, 2022
Pages : 66
Price : Rs.200/-

Tributes



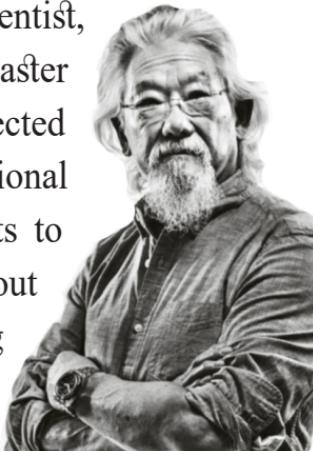
I humbly dedicate this Ainkurunuuru of the
Series of Sangam classics to
Mrs. Regina Joseph,
the librarian of Lady Doak College, Madurai,
my mentor, guide and God mother.



LOVER OF NATURE

- David Suzuki

David Suzuki, scientist, environmentalist, broadcaster and author, has been selected as one of 25 Transformational Canadians. For his efforts to educate the public about climate change, overfishing and other looming catastrophes.



“The way we see the world shapes the way we treat it. If a mountain is a deity, not a pile of ore... if a forest is a sacred grove, not timber; if other species are biological kin, not resources; or if the planet is our mother, not an opportunity -- then we will treat each other with greater respect. Thus is the challenge, to look at the world from a different perspective”.

- David Suzuki

AINKURUNUURU

Ainkurunuru (Tamil: ஐங்குறுநூறு, Aiṅkuṛunūru meaning five hundred short poems) is a classical Tamil poetic work and traditionally the third of the Eight Anthologies (Ettuthokai) in the Sangam literature. It is divided into five groups of 100 short stanzas of 3 to 6 lines, each hundred subdivided into 10s, or pātta. The five groups are based on tinai (landscapes): riverine, sea coast, mountain, arid and pastoral. According to Martha Selby, the love poems in Ainkurunuru are generally dated from about the late-2nd-to-3rd-century-CE (Sangam period). According to Takanobu Takahashi – a Tamil literature scholar, these poems were likely composed between 300 and 350 CE based on the linguistic evidence, while Kamil Zvelebil – another Tamil literature scholar – suggests the Ainkurunuru poems were composed by 210 CE, with some of the poems dated to 100 BCE.

The Ainkurunuru anthology manuscript includes a colophon which states it to be a Chera (Kerala) text, rather than the more common Pandyan kingdom-based.[5] The poems in this book were written by five authors and were compiled by Kudalur Kilar at the

behest of Chera King Yanaikkatcey Mantaran Ceral Irumporai.

The work is divided into five sections by different authors:

- ◊ Marutam - 100 poems on jealous quarrelling, by Ōrampōkiyār
- ◊ Neytal - 100 poems on lamenting the lover's absence, by Ammuvañār
- ◊ Kuriñci - 100 poems on union of lovers, by Kapilar
- ◊ Pālai - 100 poems on separation, by Oṭalānraiyyār
- ◊ Mullai - 100 poems on patient waiting

To understand the backdrop of the love themes we can easily understand the give types of kanda as

- ◊ Kurinji - Hillside
- ◊ Mullai - Downhills
- ◊ Marutham - Riverside
- ◊ Neutral - Seaside
- ◊ Paalai - the dry places of hills and downhills during hot summer

Main characters of Love poems

1. The man or the Lord- He belongs to any one of the five categories of land. Usually this young man is used here for the man of Hillside and Lord is used for the married man living in other four categories of land.

2. The girl or lady - Girl is used in the land of hill side which is before the marriage and the word lady is used for the woman character in other four categories of land, (after marriage)
3. The maid friend is the friend of the lady and her maid as well. As scholars feel, she may be the daughter of foster mother in her house.
4. The friend refers to the friend of the man may be a childhood friend too.
5. Foster mother - she is probably the nanny of the girl and her care taker. This lady lives in her house forever. and the maid friend maybe her daughter.
6. Biological mother - The biological mother of the lady and the foster mother may be the lady and her maid friend before their marriage.
7. Prostitute/ mistress are found in the Marutham poems. They are of three types, concubines, mistresses, paid prostitutes.
8. The bard is a minion who supports all activities of the man, good and bad. When the man wants to come back to his wife after a stay in other woman's house he send bard to his house to convince his wife through her maid friend and convey the news of his arrival to the lady of the house.

Usually in Sangam literature the messages were carried in a definite protocol as the society and the families were in feudal set up.



Classical Literature



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“The term ‘classical’ is derived from the Latin word ‘classicus’. From Latin it was adopted in French and afterwards from French into English.

A classical language is a language that has a literature which is classical in nature. According to George L. Hart, University of California, Berkeley, a classical language should be:

Ancient.

It should have an independent tradition that arose mostly on its own, not as an offshoot of another tradition.

It must have a large and extremely rich body of ancient literature.

The Sahitya Academy's Expert Committee (INDIA) mentioned the following four criteria for a classical language.

The high antiquity of early texts/recorded history of over 1500 to 2000 years.

A body of ancient literature/texts that is considered a valuable heritage by generations of speakers.

The literary tradition should be original and not borrowed from another speech community.

The classical language and literature should be distinct from the modern and there may also be a discontinuity between the classical language and its later forms of offshoots.

The Government of India, by its October 12, 2004 Order, designated Tamil as a 'Classical language', since Tamil meets all the requirements of being a classical language.



Translator's Note

Selected poems from this Classic collection Ainkurunuru are translated in English in free verse with notes are given below. These poems are selected for the young Tamils who cannot read or write in Tamil but to speak not who can read and write prose but not poetry can enjoy this English version of the classic poems. This reading may motivate them to go for the original Tamil version and enjoy reading that.

The poems are selected in a random way, with utmost care of presenting a variety of content and difference in expressive styles, for creating interest for the new readers.

Notes furnished below the poems may help the readers to know the situation of the narratives and also the Tamil literary traditions.

Simple English is used for English language readers and the diaspora readers staying in European and East Asian countries to follow the text easily. More than the language, rhythm and style, the feelings of the characters in the Tamil poems are tried to be expressed in English.

The main challenge in translating the love poems of Sangam Age is the flora and fauna, because they play a significant role in indirectly expressing the mindset of the characters. I have furnished notes to inform subtleties and beauty of the decent expressions in the love theme found in the literary tradition of Tamil.

It's my will and wish to introduce Sangam classics in English for the readers one after another and following Ainkurunuru I present selected poems of Kurunthokai and Puranaanuuru in English for the lovers of Tamil or world literature.

I have tried my very best to give a fidel translation and not to add or delete anything from the original poem but to bring the same feeling of Tamil readers to the English readers. I tried to retain and reproduce the 'dvani' of the Tamil poems in English. The equivalents selected in English may be, in the beginning, a little strange to the English readers but once they get into the stream by reading five or ten poems with notes they will try to read again and again and enjoy the rich and royal culture of ancient Tamil and it's output Sangam classics.

In this free verse form of translation the lines are indented to show that they go with the previous line. This may help the readers to catch the main theme at the first reading and gradually go deep and relish the descriptions of each unit, character, places, flora and

fauna. So to delve deep into a classic piece of literature you need many steps of reading, first read the lines aligned at the margin and get the main theme of the poem. Then read the indented lines with the previous line and relish the description which are embedded with Tamil culture and literary tradition. Descriptions are inscriptions of Tamil culture.

Dr. C. Rajeswari



AINKURUNUUURU

1.

Long live Mom
Look at the poll of the horse
 ride by the man of the hills
Looks like the top hair-do
 of the little Brahmin boys.

(The maid friend told the lady)

(Song 202)

- ◊ The friend showed the horse he rode from his place to meet his love secretly. She called the lady as Mom with respect.
- ◊ This poem bear evidence for two things, one, In Sangam age horses were used by men in mountains, two, the Brahmin boys tied their hair at the top of the head and looked different. They were not the sons of the soil.

2.

Dear friend
The Asoka leaves
grown at the top of the hills
contradicts with spinach climbers
That resembles the
cooked flour of the black gram
mixed with the melted ghee
And feels sad.

(Song211)

The friend of the lady gave the gift of a bouquet given to her by her lover and told her to accept the gift and his love.

Simile:

- ◊ Blackgram flour represents the dark black color of the stem of spinach and the glowing ghee looks like the white line of its flowers.
- ◊ It is difficult to get the leaves of Asoka tree as they grew at a high altitude and he has brought them to impress the girl. So if she rejects the bouquet those leaves will feel sad.
- ◊ Contradiction shows the easily available spinach at the home garden and Asoka, difficult to get from the top of the hills.
- ◊ Here the friend describes the rare gift he had sent to impress that girl to win her hand.

AINKURUNUUURU

3.

Long live my friend
Our lover
Has come back earlier
(Than he promised)
Before the water flowing in the falls
increase in volume
The flame lilies
with red long petals
blossom at large
The North chill winds of early winter
Hurts the single and separated souls.

(Song 223)

- ◊ ‘Our lover’ shows the intimacy between the lady and her friend.
- ◊ The man had gone to an foreign land to strengthen his financial power before marriage.
- ◊ He returned quickly as the winter is arriving soon and this season will stimulate the lovesickness of his ladylove.

4.

Long Live my friend!
Has the man
The most unkind
 who left us for a long time
 making us to cry and lament
Come back?
Last night
Your forehead likens the gold
Looked healthy and glow.

(The maid friend said to her lady)

(Song 229)

- ◊ ‘Unkind’ refers to his separation to earn money.
He left his girl, alone.
- ◊ ‘forehead glow’ is a sign of happy state of mind,
that he came back and will marry her soon.

AINKURUNUUURU

5.

Oh! Lord
Mother too has known it
Gossips spread fast
Even in this big protected house
At the centre of the city
The night wind hurts you
So, get up
We shall go to your city.

(The maid friend told her lady)

(Song 236)

- ◊ ‘Your city’ refers to the city of her lover.
- ◊ North wind, mentioned in the Tamil literature, hurts the separated lovers and accelerates their love sick condition. So the man is expected to live with his lady during winter when the cool wind blows from the north.
- ◊ Since the parents and the city people are now aware of their secret love, it is time for her to get married to her lover and live with him. So the maid friend wanted to take the lady and leave her at her man’s house, in his city.

6.

If the Velan,
The shaman of great tradition
an aged man of the town
with the Nickernuts
finds out the cause
Gives her an amulet
And tells that Murugu
Is the cause for her illness
Is it fair for her man?

(The maid friend told her lady when the man is
hiding there to meet his love). (Song 245)

- ◊ This Velan ritual, usually conveys a message through the shaman, that the lady is possessed by Murugu, a male spirit,. In fact her sickness is due to her man, whom she is in love. So the friend tells, it is indecent to point out another male, though a deity, for her love sick.
 - ◊ When the friend was speaking to her lady, her lover who had come there to meet his girl was hiding and listening to her words. The friend expected him to marry his lady and avoid the Shaman's ritual.
 - ◊ Murugu is a male spirit in the hills that possess the young girls.

AINKURUNUURU

7.

Born in the clan of hills
Elegant as the hill deities
Pretty damsel with rosy lips
And growing breasts
with beauty spots.

(The man told this to his friend)

(Song 255)

- ◊ The description of the girl by her lover includes her lips and breasts because they after had a physical relationship she is leaving to her home with her friends. So he reminds her parts of the body and appreciates them.
- ◊ The friend of the lover asks him to point out his lady love in the group of girls.
- ◊ Praising the mouth, hair, shoulder, forehead, breasts and *mons veneris* is a literary tradition in Tamil.

8.

The man of the land
Where the bold wild boar
 ate away the soft millets
 and sleep under the stony rocks
May be afraid of your dad
And didn't come here.

(The maid friend to her lady)

(Song 261)

- ◊ When the man is hidden in a nearby place to meet his love. He could overhear these words.
- ◊ He came other day but the lady was not there. So they could not meet. He has come today to meet her and waiting at the fence. The friend knew the risk behind these night meetings. So she wanted him to arrange the marriage and reminded him of her father. If the father comes to know of their affair he may get angry with this young man. The friend very well knew he came, waited and left in disappointment the previous day. Since she wanted them to marry soon she gave a hint about the lady's dad to the man.
- ◊ The description of boar points out its boldness in consuming the soft millets, not afraid of the field guards, but this man is afraid of his girls'father.

AINKURUNUUURU

9.

Oh man of the hills.
Look here, in your place
The wild boar with horns like
crescent moon
Mate with its black sow,
likens the color of karnodos - a fruit,
Here your lady's eyes, look pale!

(The maid friend told this to the man) (Song 264)

- ◊ After mating the female, the wild boar boldly takes his mate to drink water in the place. This hints that the man must marry his love and take her to his place.
- ◊ karnodos in Tamil called as Kalaa kani

10.

Long live my friend
The man of the hills
 where the male monkey
 with its loving mate
 runs fast and hides under
 the rock
When the tiger roars aloud.

(The lady to her maid friend)

(Song 274)

- ◊ The man had left his land to earn money for his marriage and live happily with his wife. So the lady is yearning for him and suffers sleepless nights. She lost her charm beauty and and looked pale and weak. So she shared her feelings with her friend. They (monkeys) are afraid that some other man (tiger) may come to marry the lady.

AINKURUNUUURU

11.

A Secret Marriage

I told our mom
That you,
man of the hills
where the infant monkey
climb the tall grown bamboos
and try to beat the moon
with a cane in its hand
Had married
(the girl you loved).

(The maid friend told this to the lover) (Song 280)

- ◊ The man married his love in another place without the consent of her parents. This news was now informed to her mother by her maid friend .
- ◊ The friend informs to the man that like the infant monkey trying to beat the moon, the mother of his newly wedded wife also, may like to beat him as he had took the girl without the knowledge and consent of her parents.

12.

Ten quadrillion years

Long live Oh parrots!
For ten quadrillion years
even this era ends
your life do not.
The girl of the hills
with thick black hair
and healthy shoulders
Stood as the guard in the fields
(to drive the parrots away).

(Song 281)

- ◊ If parrots are there, the girl will come to the millet fields to drive them away as it will eat away the grains. The man can go and meet her and express his love to her. So he greets the parrots as they help him indirectly to proceed his love.
- ◊ ‘Ten quadrillion years’, show that Tamils had separate names for huge counts in ancient days.

AINKURUNUUURU

13.

Yours greeted them

Oh lady of the sweet words!
Let your greatness glow!!
The kith and kin of the man
 of huge rocky hills
 where peacock dance
 spreading their long shiny feathers
 like the hair of the lass in the hills.
Approached your family
And yours greeted them happily.

(The maid friend told this to the Lady) (Song 300)

Notes

- ◊ The man had told his parents about his love and brought them to arrange his marriage with the girl's he loved. The girls parents agreed to their request.
- ◊ Here in this poem, the peacock feathers is used as a simile to describe the glowing black hair of the lady. Her glossy hair indicates her happiness.

14.

Wreath of white flowers

Oh the man of the cloud cladded hills
If you walk through the rocks of the arid area
where the travellers wear the
wreath of white flowers
from the tall white silk cotton trees

She will lament for you

(The friend to the man)

(Song 39)

Notes

- ◊ The man decided to travel to other places crossing dry arid regions and earn money for his marriage and life thereafter. The friend of his ladylove tell him not to go, otherwise his lady love will be grief stricken. She tries to cancel his trip but he will not.
- ◊ Wearing the wreath of white flowers of the thorny big white cotton tree will subsidize the prickly heat of the sun during hot noon.

15.

Crossed the border

The love of your daughter
Makes me feel depressed;
With deep sorrow and agony
my life likes to leave
my heart is dark and gloomy
regret and ruined
She had crossed
the border woods.

(Song 313)

(Biological mother told this to the foster mother.)

Notes

- ◊ The foster mother is the friend of the biological mother, so the biological mother gives the credit of motherhood to her friend and refers as “your daughter”, though she gave birth to the lady. The foster mother is deeply worried and the biological mother tries to console her.
- ◊ In Tamil tradition if the man feels that he may not get girl’s parents consent for her marriage he will take the girl with him to his place and marry her. During that time they have to cross the borders of one place to another and the borders are usually thick woods, difficult to cross.

21.

Life's link with a man's name

Dear Mom

Her life is linked with
The name of the man
who rushed in his chariot
crossing the wild river
of the deep woods
adorning himself
with the bunches of kino flowers
tied with the
blossoms of golden
butter cup trees,
stood with uneven puffed trunks

The friend to the foster mother. (Song 367)

- ◊ The friend of the lady informs to the foster mother that the lady's life is connected with a man who came fast in the wild river (to save her from the floods). So she will not marry another man.
- ◊ In Tamil literary tradition this type of chain of communication about the lady's love from the friend to the foster mother, from the foster

AINKURUNUUURU

mother to the biological mother, from the biological mother to her father is called as ‘fixing to the virtues’ which means, the lady has to marry the man she loves deeply but the information should travel on the levels of hierarchy inside the house. This is the way one fix to the respect and love of the family and society. The lady should not be given in marriage to another man.

- ◊ The grammar text has defined the outcome of romance in three ways and two of them are the man saving the girl from dangers like the wild floods and animals . This song hints, that he saved her from over flowing water. So this is “romance due to flood”.

23.

Wish you a safe journey

Let the road be
Good and cool
with the rains
from the rocky high hills
where the peacock dances
for the drumming of warriors
For the young girl
with the crescent forehead
to travel along (with her lover)

(The biological mother told to her mind) (Song 371)

- ◊ Although it is sad that her daughter had gone with her man to his place to get married. The mother wishes the route to be cool and good for them to travel. She wishes her daughter a safe journey.

AINKURUNUUURU

24.

My parrot, My doll

*She with a charming eyes
And gracious forehead
Left me to cry and sigh,
Looking at these again and again*

*This parrot dear to my parrot
This doll dear to my doll
This talking bird dear to my bird*

(Song 375)

(The mother told the men, who went to search her)

Notes:

- ◊ The lady left her things dear to her at her mother's house and went with the man to marry him. The foster mother who was her nanny from childhood looks at her playthings and parrot and feels sad.

25.

Oh lady!
who stay with agony and anguish
in the magnificent house
with the tall walls built around

Your first born daughter
with her dear lover
walked through the forest
where the small eyed elephants
and fierce tigers walk through.

(Song 386)

(Those who noticed her with the man in the woods
went and told her another.)

AINKURUNUUURU

26.

You going before us
Please inform
My sweet smiling relatives
That I am close to the forest
where the wild dogs(dhole)
with inverted hair on its neck
leave aside the boars with cubs.

(The lady told her relatives)

(Song 397)

- ◊ The lady went with her man, got married and came back to her mother's place. So she sent a word to her family through the passers by belonging to her place
- ◊ The wild dog or dhole here refers to the man, who didn't attack the lady's father and brothers when they came to stop him while taking away their girl. The cubs and boar refers to the father and brother of the girl.

27.

Why don't you tell the mother
of the young man
who resembles a bull;
talented in telling lies
adorned with the pure flawless anklet
and have a javelin of victory?
To perform the anklet ritual
At my house
And have the marriage here?

(Song 399)

(The mother of the girl told to the relatives who attended a marriage ritual in the man's house for his lady love.)

- ◊ The mother of the girl is sad that the marriage of her daughter didn't take place, in her house.
- ◊ Removing the virgin - anklet worn by the girl parents and wearing a new chastity anklet gifted to her by husband's family is one of the marriage ritual.

AINKURUNUUURU

28.

As the fawn lies between its parents
have their little boy in the middle
the couple slept on his sides.

This sight is a real joy
more than we enjoy anything
in this world
encircled by the azure blue sky
and in the celestial world
above it.

(Song 401)

(The foster mother told this to the biological mother of
the girl.)

- ◊ The girl had gone with her lover and married him.
Her foster mother went to see her daughter and
saw couple sleeping on both sides of their son.
She felt proud and happy. She shared that with
her biological mother.

29.

Oh my lady with big cool eyes
Come let's play and be together

the woods are beautified with
the new blossoms of
blue mists, golden shower,
and bedaly emetic nuts.

(Song 412)

Man to her love. He came earlier than he promised to be back.

- ◊ He promised to come back during winter after earning money in other land but he returned little earlier and he calls his love to be united with him.
- ◊ These flowers blossom in the winter season and the couple had to stay together in winter.
- ◊ Tamil literature tradition is conceptualized with flora and fauna.

AINKURUNUUURU

30.

My lady with a glowing forehead
I, the great and bold commander
who wage war against the enemy
when the drums are beaten
Will never leave you,

I've left my service
To my victorious king.

(Song 426)

The man (commander in chief) to his wife.

- ◊ The wife asked her husband, whether he will leave her for military service again and he consoled her saying he won't.

31.

The path
That lover travels
Is fine and safe
It gives happiness to him
With cool showers
And, Does play with their fawns
In that place.

(Song 434)

- ◊ In Mullai Thinai (life in the woods and towns near by) the wife does not lament on her husband's seperation. She is composed and fine because the route he travels is not dangerous but safe. Whereas in Paalai Thinai (life in the dry arid region) the route he travels is dangerous and she mourns for that.

AINKURUNUUURU

32.

She is as chaste as Arunthathi
who is in the celestial world
on the top of the dark sky
The mother of my little son
with jingling anklets
Will get the feast of happiness
If my angry king
calms down and stops the war.

(Song 442)

- ◊ The man, a warrior, thinks of his wife and his son and mourn from the military camp. He speaks to himself.

33.

Oh driver (of the chariot)
Drive the horses in your chariot
with the thorned driving stick
and make it fast
that your horses to fly like the birds
not touching the land.

To wipe off the sorrow
Thinking about my lady
with healthy shoulders,
pretty lined *mons veneris*
and rosy lips.

- ◊ Man promised to come back soon after the war is over and now he urges his driver to drive the horses and draw the chariot faster.

AINKURUNUUURU

34.

Oh my lady with gracious forehead
I came faster than the winter clouds
thinking about you,
The dancing peacock looked like you.
The fragrant jasmine looked like you
The docile does looked like you.

(Song 492)

The man told this to his wife about his speedy arrival

- ◊ Peacocks dance when there are clouds on the sky.
So it is an indicator of the winter. Jasmine (mullai)
bloom in the winter season ‘Does (female deers)’
have a docile look which resembles the innocent
sight of the lady.

35.

Long live Aathan long live Aavini
our great mother wished and we too.
let the paddy flourish
and gold cherish
Let the lover with new income
and the lands with
kanji birds and fish eggs
live longer
Let the bard also live long
We wished (to get) there.

(The maid friend told the man)

(Song 1)

- ◊ Aathan - name of a clan
- ◊ Aavini - name of the ruler of Aathan clan
- ◊ The man stayed in his mistress house for a long time and came back. Then he asked his wife's friend "what did you speak of may when I was away from you?" The friend replied the man.

AINKURUNUURU

36.

Longlive Aadhan and longlive Aavini
let there be no longer
and the illness go a far
The great lady and me appealed
let the chariot of the
lord of cool banks of the river
where the male crocodiles, swallow full fishes
be parked in our front yard
This is our wish.

(The maid friend told the man)

(Song 5)

- ◊ Aathan - name of a clan
- ◊ Aavini - name of the ruler of Aathan clan
- ◊ The man stayed in his mistress house for a long time and came back. Then he asked his wife's friend "what did you speak of may when I was away from you?" The friend replied the man.

37.

Longlive Aathan, longlive Aavini
let us get heavy rains.
and good yield of grains
Let the lord of the cool banks.
with the blossomed mango trees
and foul smelling fishes
Take the lady with him
This is our wish

(The maid friend told the man)

(Song 10)

- ◊ Aathan - name of a clan
- ◊ Aavini - name of the ruler of Aathan clan
- ◊ The man stayed in his mistress house for a long time and came back. Then he asked his wife's friend "what did you speak of may when I was away from you?" The friend replied the man.

AINKURUNUUURU

38.

Longlive Oh mother!
You'll love that, look upon there.
The chariot of the lord
 being the medicine
 for your love sick girl
Is arriving
 crushing the green creepers
 of beach morning glory.
and smashing the flowers of water lilies.

(Song 101)

(The maid friend told this to the lady's mother)

- ◊ The man left his lady love to earn money for his happy marital life and had come back to marry her. The friend of the lady showed the chariot to the mother, foster mother of the lady.
- ◊ Crushing and smashing activities of the chariot denote the gossip of the town the secret love of the pain is destroyed lay him as he has come now to marry her and take her with him.

39.

Long live Oh mother!
Listen with care
As the lord of the cool shore
of the Alexander laurel blossoms
and tiger claw blooms
Is set for her as the pair

The natural beauty
Likes the odour and colour
of the tender shoots
in the mango trees spread
Is also set for her.

(Maid friend told this to her mother) (Song 103)

- ◊ The flowering trees of Alexandrian Laurel tiger claw denotes the physical and mental health of the man.

AINKURUNUUURU

40.

Long live Mother,
Listen with care
As the lord of the cool white shores
of the roaring oceans
with the pearls brought by waves
Has reached here
The lady's forehead
Blushes red like gold.

Maid friend told this to the foster mother (Song 5)

- ◊ When the man is away the lady's forehead looked pale but now as he arrived it turned red with blush.

41.

Longlive my friend
Listen with care
Since we'he not done any penance
To live united with him
We are seperated from him
 whose friend, the bard
 kills the tiny fishes
 of the back waters
 by fixing them
 in the bait of the hook
 to catch big fishes

The lady told this to her maid friend. (Song 111)

- ◊ He had come to meet her at night and waiting near the fence of her house. She says this to her friend for that he could also hear it and arrange for their marriage.
- ◊ Bard catching big fishes denote the physical pleasure of the man, he enjoys with the girl. The bard killing tiny fishes, if equal to the family man uncared about his lady's emotions.

AINKURUNUUURU

42.

Long live my friend
Yesterday at my home
My mom called me as ‘mom’
The city people had told her
The man of the shores
 where the high tides
 shatter the white sand
Had made me his wife
I replied in a feeble voice, ‘Yes we’

The lady told this to her friend maid. (Song 113)

- ◊ The tides breaking up the white sand shows the gossip revealed their secret meetings. The lady told this to her friend when her man is waiting to meet her in that night at the other side of the fence. He overhears the conversation of these ladies.
- ◊ Now their secret love has become open and the city started to gossip. The foster mother will not allow this lady to go out of her house. She will be locked in hereafter. Her activities will be curtailed.

43.

Oh lord of the sea shores
I've seen your lady love
when the waves carried
her sand sculpture
she threw the sand at the water
to choke and close it, is anger.

The mistress told the lord

(Song 124)

- ◊ The mistress bulliest him by commenting on the innocence of the man's wife. She is childish and loves to play in the sand making dolls and not mature enough to involve in a love play with him.

AINKURUNUUURU

44.

Oh Lord of the sea shore
We know your lady love
As the southern sea
Took away her doll
She stood there and cried
And her black lined eyes turned red.

Mistress told this to the man

(Song 125)

- ◊ The girls living in the sea shore, go to the shore and make dolls with the sand. When the tides wash them away, they start crying. This shows the lady is innocent and childish.

45.

O Lord of the sea shore
I knew your lady love
she with her budding breasts
Plays feeding her doll
in her non secreted breast
that can never suck at all

The mistress told this to the man

(Song 128)

- ◊ The mistress pointed out that he is in love with a immaturated girl and she is still childish.

AINKURUNUUURU

46.

The man of the sea side
where the sea waters encircle
the land of tiger claw trees
with big branches and tiny leaves
Wipes off the pallor
Of the pale looking lady
hereafter.

(The maid friend told this to the lady) (Song 145)

◊ Man sends elders to arrange marriage.

47.

The foolish stork
mistook the chicks of bittern
as its own
walked fast in the shore
to see them

She stamped the blue waterlilies
resembling the eyes
So the flowers spread a toddy smell
Hence I'll never allow him
Inside my house.

The lady told this to the friend of her man. (Song 151)

- ◊ The stork refers to the mistress. The chicks denote the illegal cohabitation. The crane is the person who approached the wife and request her to allow the man back into his house. The toddy smell refers to the pressure by these peace makers.

AINKURUNUUURU

48.

The foolish stork
Mistook the chicks of bittern
As its own
And walked fast to see them
Her withered red feathers
Spread the back waters
Of our lord, whom
I feel a good husband
But my lady feels different.

(Song 154)

Her maid friend told this to the friends of her man.

- ◊ The feathers spread around the backwaters denotes the gossip about the man staying at his mistress house is widespread in that area.
- ◊ Friends of the man have approached the lady's friend to convince the lady and let her husband inside her house. The lady refused. Her friend conveyed this message to her husband's friends. The friend appreciated the man as he is sincere in fulfilling his duty as husband.

- ◊ When the man wished to come back and stay with his wife leaving his other women, during the days of fertilization to impregnate his wife, she refused and answered, she already has a child through him, during the days of their love, she made a doll with kora grass and fondled that as her real child. Now she reminded this to his friends who came to convince her and let him in. Here she hinted that she didn't want a child through him. She is happy with the memories of their days when they were in love with each other before marriage.

AINKURUNUUURU

49.

Since my lord of the backwaters,
where the gulls of large shore
sleep in the sound of water drops left me alone
my bangles of my forehand
also leave me and slip down

The lady told this to her friend

(Song 163)

Notes

- ◊ On the separation of her husband the wife became very sad, weak and thin so her bangles slipped down from her hands. Waist chain and bangles dropping down is a sign mentioned in Tamil literature to show the women have become very thin due to the separation of their men, gone for war, income generation and education.

50.

The man of the backwaters
where the foolish stork
mistook the chicks of
britton

As its own breed
And walked fast to them
fluttering its wings
I have borne a grass doll
(I need him no more)

The lady said to her friend.

(Song 155)

- ◊ When the man wished to come back and stay with his wife leaving his other women, during days of fertilization to impregnate his wife, she refused and answered she already has a child through him during the days of their love. She made a doll with korai grass and fondled that as her real child. Now she reminded this to his friends who came to convine her and let him in.

AINKURUNUURU

51.

She with the healthy shoulders
and glowing bangles
When grabbed my heart
Resembles the city of Thondi
with the music of
blowing trumpets
blended within the
music of roaring tides

(The man said this to his friends)

(Song 171)

- ◊ The man pointed his lady love going with her friends and told his friends, that she is her love.
- ◊ The lady's physical health and emotional balance is compared to a rich port of their kingdom Thondi, located in the coast of Arabian sea.

52.

One who had disturbed her
Is not the God Almighty
He is a man
with the sweet smelling chest
adorned with flower garlands
of water lilies and golden chambaks
From the coastal port

The friend told this.

(Song 182)

- ◊ After the secret meeting and love making the lady felt love sick and grew thin. Noticing her health the parents planned to arrange a special ritual to cure her. They thought she was possessed by a sea spirit in the shores. Her friend reveals the secret that she was not possessed by a spirit of the shores, but romantically disturbed.
- ◊ In those days people had a faith that unmarried young girls are possessed by the spirits living in hills and seas. They arrange a shaman to get rid of the spirit. These girls grew thin, all of a sudden. This is an important theme for the poems of ancient Tamil. This event discloses her secret love to his parents.

AINKURUNUUURU

53.

Is it possible to live
just praising her
shoulders and hair?
In many ways and times?
If you aren't gracious enough
to be kind and happy with me,
Who resembles the port of Thondi
Where the righteous king Kuttuvan rules.

The man told this to her maid friend. (Song 178)

- ◊ The man shares his sorrow with her maid friend and wants to her to convince the lady and be happy with him again.
- ◊ In this song the port city Thondi is used as a simile to characterize the man. King Kuttuvan is a righteous and benevolent despot. So it is understood this man will do good to his wife.

54.

The bright eyes of my lady love
Is cool and kind
like the water lilies
blooming in the early morn
at the coastal port of Korkai
ruled by the great king of Korkai
where the bitterns of same feather
relish the red shrimps of back waters.

(Song 188)

- ◊ In this song another coastal port Korkai is praised
- ◊ The man who wanted to re enter his house so he brought some guests to home and praised her in front of them. Bringing the guest is a tactic used by men in those days to retain their marital relationship.
- ◊ The lady was angry with her husband as he had left her alone and went to another woman's house and stayed with her. Now he came back and appreciated her as cool and kind like the water lilies.

AINKURUNUUURU

55.

She with jingling bangles
Plays with crabs
Covers her face
With locks of hair
Puts her head down
When the day breaks
She'll gift herself
With great love and affection to me

the man told to her lady.

- ◊ The literary concept defined for the seashore (Neythal) is separation of women from men. But here there is a change which is an exception in the literary tradition. Love making is the concept for hilly region in Tamil literary tradition.
- ◊ She makes noise with her bangles to indicate her hiding place. She has covered her face with her hair so that no by passers can identify her. When she meets her lover, her face blushes and drops down.

56.

Dear lass
Adorned with glittering bangles
I will meet your father
Come to your city
 where the calved buffaloes
 with strong black horns
 and red eyes
 feed its lovely yeanling
 with secreting udders.

Man told this to his lady

(Song 39)

- ◊ The man assures her that he will come to her city with his relatives and marry her.
- ◊ The girl is worried about this marriage and the man assures her that he will definitely come to meet her dad in her place.
- ◊ He tries to convince her and make love with her.

AINKURUNUUURU

57.

Longlive Oh friend!
The lord of the city
Enjoyed my breast
embraced me tight
now my jewel decked shoulders
become lean and weak
the jewels slip down and drop
due to seperation
He had left me though
In fact he didn't.

Mistress told this to the maid friend

(Song 39)

Tr. Dr. C. Rajeswari

List of Books

எம்.ஜி.ஆர். பற்றிய நூல்கள்

- 1-21. வெற்றித்திருமகன் எம்.ஜி.ஆர். என்ற பெயரில் தொடங்கும் வரிசையில் 21 நூல்கள்.
22. சென்னைப் பெருநகராட்சியின் முன்னாள் மேயர் மனித நேயச் செம்மல் சைதை சா. துரைசாமி அவர்களின் சிறப்புத் திட்டங்களும் செயல்பாடுகளும் ஆங்கிலம்>தமிழ் (6)
23. Indian Women-Changes and Challenges (Co-Author)
24. The Globalisation : An Urban Theology
25. Water Privatisation (for PET, Madurai)
26. Assisted reproductive technologies and its Impact on Women (SIRD, Madurai)
27. Eco Vision and Mission
28. Bachelor's Study Materials for Social Science [IGNOU, Madurai] and others...
- தமிழ் > ஆங்கிலம்
- கவிஞர் முத்தமிழ் விரும்பியின் கவிதைகள்(9)
29. Shade of the Flowering Tree
30. Songs of Dryness
31. Speaking with You
32. Language of Love
33. A Lady at the little gate
34. Honey Hive
35. Ambrosial Kiss (Editor)
36. Therapist of the Finest Art
37. Following Dusty Feet (in print)
- போர் முணைவர் நூல்களின் நூல்கள்(6)
38. Emerging Mallarism
39. Festival of Lord Indra
40. Role of Devendirars in Indian war of Independence (Sundaralingam)
41. Mallariyan Literature
42. Re reading of Pallu literature
43. Frontyard without My Dad (Poem)

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சமூகப்பண்பாட்டு ஆய்வு நூல்கள்(9)

44. பண்பாட்டு நகர்வுகள் (தமிழ் நாட்டில் இருந்து ஜப்பானுக்கு)
45. பெண் தெய்வ வழிபாடு
46. தேவேந்திரன்
47. மருதநிலப் பெண் தெய்வங்கள்
48. இருந்தைத்தில் திருமுருகன்
49. முன்னோர் வழிபாடு
50. வேளாண்மரபில் விதைப்பும் பூப்பும்
51. யானைக் கடவுள்
52. பெண் பூப்பின் புனித வழிபாடு
- கவிதைத் திறனாய்வு நூல்கள் (5)
53. பாடுபொருளும் பாசப்பொருளும்
54. பூமர நிழவின் களமும் காலமும்
55. "2020 தைமாதத்தில் இன்று"
- கவிதையில் அடிக்கருத்தியல் ஆய்வு
56. கவிதையில் காதல்
57. பயணக் கவிதைகள்
- மொழிபெயர்ப்பு ஆய்வு நூல்கள் (3)
58. மொழிபெயர்ப்பியல் ஆய்வு
59. கவிதை மொழிபெயர்ப்பு
60. நவீன மொழிபெயர்ப்பு உத்திகள் (Co-author)

ஆங்கிலக் கவிதை மொழி பெயர்ப்பு(5)

61. எட்டுத்திக்கும் செல்வீர்
62. அவன் கடவுளுக்கு நிகரானவன்
63. செக்கச் சிவந்த ரோஜா
64. மணலூம் நூரையும் - கலீல் ஜிப்ரான்
65. பாடல்கள் 14 - கலீல் ஜிப்ரான்
- புனைவிலக்கியம் (2)
66. அமராவதியின் காதல் (சிறுகதைகள்)
67. ரோஜா மொட்டு (கவிதை சித்திரங்கள்)

Sangam classics in English
(Selected poems) (3)

68. Ainkurunuuru
69. Kurunthokai
70. Puranaanuuru